

The Philatelic Communicator

Journal of the American Philatelic Society Writers Unit #30



- R. Boylan -

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www.wu30.org

Second Quarter 2020 Issue 208

Hall of Fame 2020

Philip Silver 1910-1999

Philip Silver lived in New York City, and was an outstanding collector, student, writer, and editor on aerophilately. Although he pursued many philatelic areas, his major contributions were in the study of U.S. airmail stamps and postal history.

"Phil" was an active member of the American Air Mail Society, serving as its president (1977-1979). He was president (1960-62) and vice president (1957-59) of Aero Philatelists, Inc. His airmail collections won many national and international awards, including gold medals at exhibitions held by FISA (Federation International Societies Aerophilateliqes).

Among his many literary activities were his contributions to the *Sanabria Air Mail Catalogue* and *Scott's Specialized U.S. Catalogue*. He chaired the Government Flights Section of the *American Air Mail Catalogue*. He edited *The Aerophilatelists Annals* for many years.

Silver received the Richard S. Bohn Memorial Award from Aero Philatelists, Inc. in 1965; the [Gatchell](#) Literature Award from AAMS in 1978; the Award for Contributions to Aerophilately from the Metropolitan Air Post Society 1971; the FISA Medal in 1978.

During his long membership in the Collectors Club of New York, he was treasurer, secretary, vice president, president, and trustee, the only member to hold every office. He was vice president of ANPHILEX '71, celebrating the 75th anniversary of CCNY. It pre-

Silver Continued on page 3

Richard Sine

Richard Sine is the author of articles in the *American Philatelist*, *Linn's Stamp News*, and *U.S. Stamps & Postal History*. Editor of many books and catalogs. Author of the highly popular book *Stamp Collecting for Dummies* (2001) and *Intermediate Stamp Collecting Parts I and II*, Pennsylvania State University correspondence course. Authored the weekly, stamp column in the *New York Times* (1984-1985), Author of *Encyclopedia of U.S. Postage Stamps* CD-ROM in three editions (third was in 1995) which

sold more than 40,000 units. Editor of many philatelic journals and other publications including the *American Philatelist* (1976-1985), *Confederate Philatelist* (2006-onward), *First Days* (2007-onward), and *Scott Stamp Monthly*. Co-Editor of *Sanabria Airmail Catalogue North America* (1995). Member of the Organizing Committee of AMERIPEX 86 and Publications Director (including the exhibition catalog). Owner of Imperial Albums in the 1980s. Owner of Envision (on-demand publishing with 12 titles published). Executive Editor, Novus Debut (publisher of Minkus line). Founder/developer of *Netstamps e-zine* (online philatelic magazine) 1995-1997. Editorial Director of Scott Publishing Co. 1985-1992, included responsibility for many volumes and editions of the *U.S. Specialized Catalogue*, *Standard Postage Stamp Catalogue*, *U.S. Stamp Pocket Catalogue* and *Checklist*, *Scott by Topic Annual*, and *Scott Checklists* of Australia, France, and New Zealand. Co-founder and developer of *AskPhil*,



Richard Sine

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David Crotty From the Editor

Coronavirus

For the first time since World War II the American Philatelic Society has cancelled its largest show, the Great American Stamp Show. Along with that show, every show from March through September, so far, has also been cancelled, all due to this worldwide coronavirus known as COVID-19. This also means that the WU30 annual breakfast will not happen in the usual way.

I am not the first nor the only person who has suggested that virtual philatelic meetings, philatelic exhibits, and philatelic literature exhibits should be a major part of our collecting experience. This concept has been made a lot more practical with the rather new communication program known as Zoom as well as other programs. I also don't have to tell this readership much about Zoom. Most families these days have used this to get together during the pandemic "lockdown."

The Philatelic Test

I'm not one who enjoys controversy, however, the last few issues of our *TPC* have touched on that. Recently there has been a discussion asking if the articles in certain of our journals contain enough philatelic content. In addition, some journals at one time (and maybe still) specialized entirely in postal history. Some specialize only in details of the stamps, their production and their usage. Any variation on that theme is supposed to be cause for rejection.

I cannot say that I fully understand these issues. So we turn to Wayne Youngblood to help us with the distinctions. As editor of *Topical Times* he gives us an example of an article that may not fit the description of a topical (or philatelic) article. Then he turns the article into a truly topical (and philatelic) article. We provide these articles side by side.

You can take a test after reading these examples. Please read the suggested recent published articles from recent issues of the *American Philatelist*. Send your test results to our editor at decrotty@yahoo.com. We will publish the results. Your identity will be protected. When asked for some criterion as to how to judge, Ken Lawrence replied "there is no titration for this."

Dave



Lloyd de Vries *President's Message*

In our second quarter issues, I'd normally be telling you about our plans for the Writers Unit breakfast, Sunday morning at APS StampShow. This year, of course, was always going to be different, because our event would have been at Great American Stamp Show, August 20-23 in Hartford, Conn., put on by the American Philatelic Society with co-sponsorship from the American Topical Association and the American First Day Cover Society.

And now it's completely different: The show has been canceled.

No one could predict whether large gatherings like a major national stamp collecting show would be permitted in Connecticut in August. By now you have either read more about the cancellation, can find more articles and discussion about it, or successfully have avoided all of it!

WU#30 will still "induct" two people into its Hall of Fame in 2020. Doing so doesn't require eggs and bacon. The ceremony may be "virtual," on a video conferencing platform like Zoom, or the Writers Unit #30 Hall of Fame Chair Dave Kent may simply wave his wand and intone the magic words "philatelic literature" one night at home. (If you know Dave, the mental image is not hard to conjure!)

Video conferencing may be something we want to add to our WU#30 Breakfasts in the future. Why should mingling and chatting with and hearing other philatelic media people be limited to those who were able to travel to a specific location on a specific day?

After all, we writers, editors and publishers have always embraced new technology: Movable type, the Linotype, ballpoint pens, telephones, cassette recorders for interviews, email, digital publishing and so on.

And through our words, we will tell stamp collectors, now and in the future, how philately adapted to the Great Pandemic of 2020.

I've been told the correct phrase is "Great American Stamp Show," without "the" in front of it. For short, some of us have been using the acronym GASS. That leads those who think they have a sense of humor to make jokes

like "we'll have a real GASS of a time" or, worse, if not going, that we're "passing GASS." One could also say that trying to produce the 2020 show was a "GASS pain." Given the difficulties, if the 2020 edition had come off, I think you would have heard a loud GASSp from stamp collectors.

For some writers, particularly those who have spent much of their careers in broadcasting, such bad jokes are just "natural GASS."

I, of course, being a classy writer, known equally well for the depth of my philatelic knowledge as for the erudition of my literature, would never stoop so low.

—30—

Breakfast Meeting- Mark Your Calendars — *In Pencil!*

We are planning to have an online Writers Unit #30 "gathering" of some sort on Sunday, August 23rd, probably using Zoom. Our breakfast during Great American Stamp Show would have been at 8:30 a.m. Eastern Daylight Time, but to accommodate those who will be connecting from other times, zones, we have asked APS for a later time. We do not yet have that time.

We plan to include announcements and the WU#30 Hall of Fame. There will not be any charge, and, "You can eat your fill of all the food you bring yourself."

Check the APS website for scheduling for this and other events, or check ours, wu30.org for a front-page announcement there of the time and conferencing instructions.

Officer and Executive Committee Elections.

It is time to nominate and elect Officers and the Executive Committee. Dane Claussen has been confirming nominations for these jobs. If you wish to nominate yourself or another member for a position, please let Dane know. Elections will be held during December 2020 and terms will begin January 1, 2021. Note that Executive Committee members have light duty, and need only vote on the rare motion or election. ♦

Silver Continued from page 1.

sented him its Lichtenstein Memorial Award in 1972.

Silver coauthored with Jan Bart, *Eleanor and Franklin D. Roosevelt Stamps of the World* (1965) for the American Topical Association. He was a frequent judge at national and FISA exhibitions. He was a trustee of the Philatelic Foundation.

Silver signed the Roll of Distinguished Philatelists in 1978. In 1979, the APS presented him the Luff Award for Distinguished Philatelic Research. ♦

Sine Continued from page 1.

1999-onward, sponsored by the Collectors Club of Chicago website that had more than 200,000 visitors per year, and has answered more than 16,000 email submitted questions.

He has edited more than three dozen books and currently is an active contract technical writer. He was awarded the APS Century Award in 1978.

Richard Sine works from his home office in Fort Mill, SC. ♦

A New Approach for Literature Exhibits

Bill DiPaolo

The introduction of an “Articles Only” literature exhibit at SESCAL (October 2-4, SESCAL.org) this fall brings the total to four WSP literature events across the country. We now have two standard events held at the Great American Stamp Show (cancelled for 2020) and at CHICAGOPEX (November 20-22, 2020 still scheduled), and two “articles only” competitions with newcomer, SESCAL and three-year old Sarasota National. With the two “articles” exhibits still being executed on a beta basis, it is too early to make definitive changes in the format of literature competitions, but not too early to at least talk about what the future might look like.

From the perspectives of show management, participants, and judges, the two exhibits conducted by Sarasota National were both unqualified successes. Each show “sold out” with the maximum 36 entries, the vast majority of which would never have been entered in a conventional competition. The methodology by which these events are conducted and judged differs substantially from the traditional literature exhibit. With these new procedures, literature exhibits become a feasible addition to the programming of smaller shows.

It is within the memories of most of us when one-frame philatelic exhibits were officially sanctioned as a separate class. It made perfect sense. These short exhibits could not compete effectively against their longer brethren who could take extra frames to tell a deeper, wider philatelic story. That circumstance is not unlike the situation faced by many authors today who seek a broader recognition of their work. While not impossible, it is very difficult for an article to compete in literature exhibits against books, catalogs, specialty journals and complex web sites that are typical entries.

Perhaps, it's now time to consider taking a lesson from the philatelic exhibit side of our hobby and apply it to literature. Philatelic articles are usually short and narrowly focused as are single frame exhibits. So, the proposal is to formally establish two classes of literature exhibits. Conventional literature exhibits would continue with larger philatelic works. Articles of less than 8,000 words would not be eligible in

these traditional events. The articles that are less than 8,000 words and newspaper columns would be shown in the “articles only” events. This would call for some revision and alignment of judging criteria in the judging manual. For example, article writers do not often have much to say about the production aspects of the publication, including layout and quality, though these areas are graded for article entries in traditional literature exhibits. Providing a unique venue for articles helps eliminate some of the judging inequities and would focus evaluation only on those factors under the author's control. These exhibits are also able to dive deeper into the literature pool, welcoming the involvement of more authors and providing greater visibility to authors by recognizing their contribution to our hobby.

It would further promote literature activity if APS were to sponsor an “articles only” event in conjunction with the winter board meeting. Any request for additional “articles” exhibits should then be limited to smaller WSP shows, leaving major literature contributions to the larger national shows.

So, there you have it. A one-frame approach for literature. What do you think?

Style Guides Adjust to Pandemic

Mike Dilbeck

Out of an abundance of caution, both MLA and Chicago Style manuals are re-instituting the "two spaces in between each sentence" to emphasize social distancing. Please be safe out there.

Note: Passed on to us via Al Starkweather and Lloyd de Vries.

What constitutes “good” topical* writing? (and just what is “Wikitelic” writing?)

Wayne L. Youngblood

Editor’s Note. Several conversations have arisen concerning the art of writing articles for philately. Some of that discussion appeared in issues 207 and 208 of *The Philatelic Communicator (TPC)*. This issue approaches the subject of articles written for philatelic journals that really are not philatelic enough. Wayne Youngblood, editor of *Topical Time* provides his analysis of the situation and provides two sample articles, one being acceptable and the other being “wikitelic.” After these articles there will be a quiz listing four recent articles that appeared in our *American Philatelist*. Your response to our *TPC* editor will be graded and reported.

As work continues to improve and refine *Topical Time* to make it a “must read,” not only for American Topical Association members, but for other collectors as well, it’s important to periodically reference and reinforce our goals, as well as to re-assess what, ultimately, should form the bulk of the magazine’s editorial offerings.

Unlike most other philatelic editorial material, much of which is very specifically about stamps, varieties, rates and routes, topical writing is a funny beast. While many of our members maintain traditional philatelic collections or exhibits in addition to topicals, many others have no philatelic interest other than topicals and thematics that, in many cases, relate very personally to their own lives. Capturing the balance between the needs of our extremely varied membership and turning that into a journal that you don’t want to put down is the trickiest part.

Even if you don’t collect Playing Cards on Stamps (one of my topics), you should still find reading a feature about them interesting and, perhaps, be able to take something away that will help with your own philatelic pursuits or inspire you. At its best, topical philatelic writing should combine both the elements and history of the subject being covered and its philatelic components, which is essentially the blend most of us are striving for in our collections.

It may sound a bit harsh, but perhaps 90% of topical writing is little more than what I call “Wikipedia entries illustrated with stamps,” or “wikitelic” writing. In other words, we have lots of journals filled with articles about various topics or subjects, with virtually no philatelic content or even original subject information. When I say “philatelic content,” I mean not just pictures, but actual information about the stamps illustrated, how and why they tie in to a topic, how to find more for your collection and other helpful collecting information. Of course a feature should contain

information about the topic at hand, but not to the exclusion of philately. *TT* is a philatelic journal. Information concerning whatever topic is being written about should not be simply a rehash of whatever is easily accessible through other sources, or what can be read most anywhere else by anyone interested in that particular subject. Topical features ideally should present some unusual philatelic aspect, original research or even a personal connection to a topic or theme.

When I created the “Study Unit Spotlight” feature, it was to both recognize and call attention to when someone hit that “sweet spot” in writing balance and to publicize and promote our study units. The articles we feature each issue should serve as guidelines of what we ultimately strive to provide for you regularly in the pages of *Topical Time*.

This month you’ll find something a little unusual. Leading off the features section is a double feature dealing with typewriters. The first, although hopefully enjoyable (and short), illustrates the “Wikitelic” model of writing. The second (aside from the fact that I wrote it) represents one aspect of the topic with more of what I hope you’d love to see in the future. Please read them both and offer your feedback, which is both welcome and necessary!

◆



Author/Editor
Wayne Youngblood

*For this Reprint from *Topical Time*, substitute the word “Topical” with “Philatelic.”

Typewriters on Stamps

Wayne L. Youngblood

Although we take the now anachronistic typewriter completely for granted in our highly computerized world, we forget that it once was on the cutting edge of technology, and computers would not be possible without their invention. Christopher Latham Sholes could hardly have imagined the vast importance of his

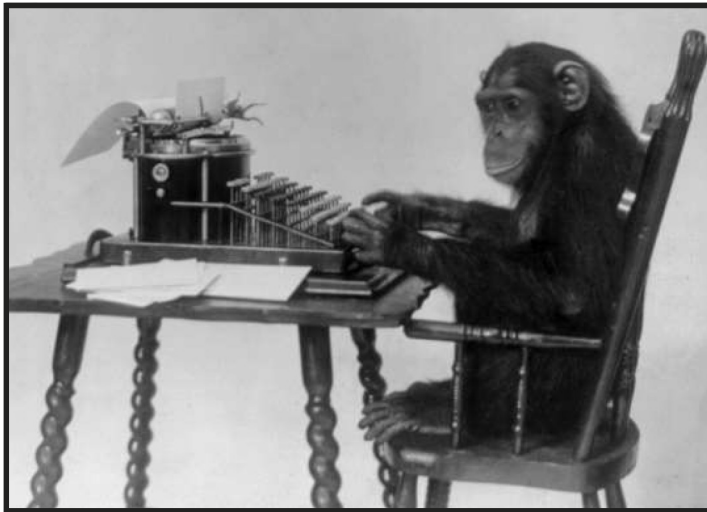


Figure 1. Some early detractors of the typewriter felt that any chimp could operate the invention, and that its use detracted from the more personal touch of handwriting—even in business.

invention as he was putting the finishing touches on its design in 1868, and even he soon disowned the device and refused to use it. Early detractors of this technology felt that it was too impersonal and insulting to the recipient of a typewritten letter. Although the roots of the typewriter go back several hundred years, the first more or less modern typewriter to be commercially successful was invented in 1868 by Sholes, Carlos Glidden and Samuel W. Soule in Milwaukee, Wis. The patent (U.S. 79,265) was sold for \$12,000 to a company, Densmore and Yost, which then made an agreement with Remington Co. (one of the sewing machine makers) to commercialize the device known as the Sholes and Glidden TypeWriter. This is the origin of the term typewriter as we now know it. The Remington Co. began production of its first typewriter March 1, 1873, in Ilion, N.Y. (introduced in 1874). That machine had a QWERTY keyboard layout, which wasn't standard with all early typewriter manufacturers.

A typewriter, simply put, is a mechanical or, later, electromechanical device with keys that, when pressed, strike an ink coated ribbon or other carrier, causing characters to be printed on a medium, usually paper. Although not usually thought of as such,

Type Continued on page 7.



Figure 2. Despite the fact that the typewriter as an invention is more than 140 years old, the United States did not specifically honor the revolutionary invention until 2011, when a particular model, the Selectric electric typewriter (designed by Eliot Noyes) was depicted, along with pitchers, silverware, and lamps for its design.



Figure 3. Belgium is among those countries that have done more than simply picture a typewriter in its stamp designs. This stamp, Scott 2264 (2007), is part of a set of five designs released in 2007 that picture different comic characters at different types of typewriters.

Wiki continued on page 7

Qwerty and You

Wayne L. Youngblood

As you bang away at your keyboard or see people texting on their cell phones, take a moment to think about how it's more than a little ironic that QWERTY, the layout of keys on virtually all keyboards, as illustrated by the Figure 1 stamp, will apparently be with us forever, and few even know why.

As a keyboard layout tool QWERTY is now completely unnecessary, as it was designed by Christopher Latham Sholes solely to keep typewriter type on long mechanical arms from tangling with each other when a typist is typing quickly. Sholes carefully studied the frequency of use of letters in the written word, as well as common combinations such as "th" "sh" and others and formatted the QWERTY keyboard as we know it. By arranging keys in this specific fashion, Sholes was able to create (and patent) a layout that not only kept keys from tangling, but provided a fairly convenient keyboard for the fastest possible typing on a mechanical keyboard. In fact, by keeping keys from clashing so frequently, users of early typewriters were actually able to type faster than they would otherwise.

When electric typewriters first came on the scene, QWERTY was still necessary, because even though there was electricity powering the contraption, it still



Figure 1. One of the stamp designs currently available on personalized postage site Zazzle.com features an antique typewriter with the Qwerty keyboard layout plainly visible.

had moveable keys with long arms that could get tangled. By the time clashing arms were no longer much of an issue, QWERTY was already deeply ingrained with generations of typewriter users. Once we made the jump to computer and telephone keyboards (with no need for QWERTY), its tradition was continued and will likely be with us for the foreseeable future, since changing the basic keyboard layout would create far more problems than keeping it the same. Only those of us old enough to remember using manual typewriters understand the reason for QWERTY and the irony of its continued presence.

Much of the history of the early typewriter, such as the one shown in Figure 2, was driven very specifically by practicality, and at least some of this, as well as some of the sociological aspects of the reception of this new invention, is represented philatelically.

Shown in Figure 3 is one of the earliest known covers bearing a typewritten address. It was mailed Jan. 22, 1878, just four years after the typewriter was first commercially introduced (and the year the patent for it was granted). It was sent from Hillsdale, Mich., to Marshall, Mich., another town about 50 miles away. Since the typewriter was still so new, only the wealthy or those with important business needs would have owned one at the time. Hillsdale is the site of Hillsdale College, a small but very important liberal arts college founded there in 1844. It is likely that the sender used a newfangled typewriter owned by the college. You'll also note that the lettering is all

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Type Continued from page 6

typewriting is a form of printing belonging to the letterpress, or raised surface, category (the same as moveable type, rubber stamps, wood blocks and others).

From their development as early as 1714 as experimental technology (by Henry Mill in Great Britain) to commercial reality in 1868 (by Sholes), the typewriter completely revolutionized the business world and was a mainstay in virtually every office through much of the 20th century as an indispensable means of quickly producing the written word.

By the end of the 1980s, however, word processors and, later, personal computers, largely displaced typewriters throughout the western world. Now, typewriters are used only by writers who wish to create a certain mystique, or by those who have refused to become one with the computerized world.

Very few countries have very specifically honored the typewriter on their stamps, but these wonderful devices are pictured on dozens of stamps as a secondary design element. ♦

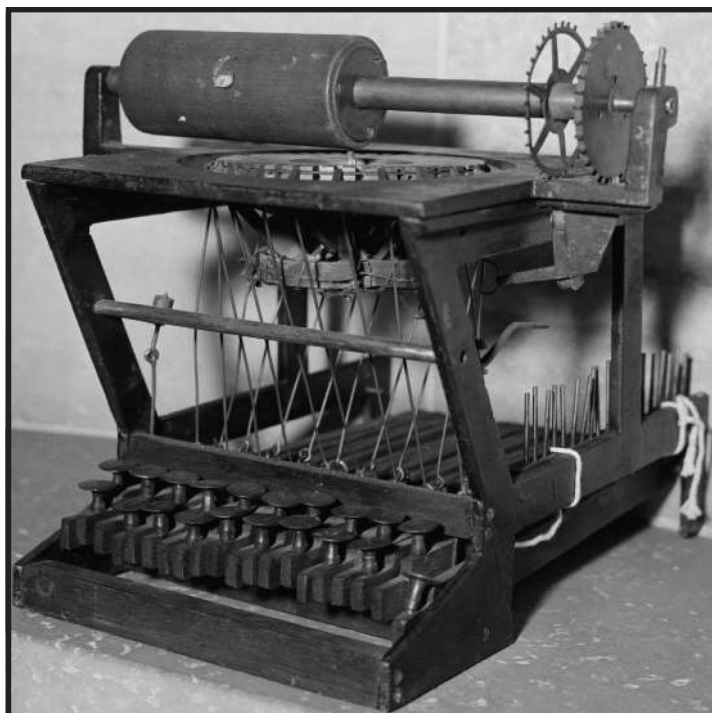


Figure 2. This early typewriter, from the archives of the Library of Congress, shows some of the mechanical aspects of the invention that necessitated the QWERTY layout and all capital letters.

Figure 3. Mailed in 1878, just four years after the introduction of the first commercial typewriter, this cover bears a typewritten address. The type, a monospace Royal Gothic, was available only in capital letters, as was the type on all early typewriters.

capital letters (monospace Royal Gothic). This was the only form of type available at the time and was used specifically with the first model. The new Remington No. 2, coincidentally introduced in 1878 (the year the Figure 3 cover was mailed), offered both upper and lower case keys by adding the now familiar shift key. The key is called a “shift,” since it actually causes the carriage to shift in position for printing either of two letters (upper or lower case) on each typebar.

Take a good look at the illustrated advertising cover shown in Figure 4. It was mailed Feb. 2, 1876, from an Indianapolis, Ind., office of Remington Sewing Machines, but features as its main subject, the Type Writer, “A Machine to Supercede the Pen.” Despite the fact this cover was mailed two years earlier than the Figure 3 example (1876), is illustrated with a woman using a Type Writer and was even sent by the Remington Company (the very firm that created and marketed the commercial version) the address (to a bank) is handwritten! There could be several reasons for this apparent disconnect.

First, since the office was in Indianapolis, rather than the home office of Ilion, N.Y., it is entirely possible that the Remington Co. of Indianapolis did not yet have an actual Type Writer in house to use. But it’s also entirely possible that the company was trying not to shock the public too much too early. Remember, the typewriter was just two years old at this point and had not only been received with a lukewarm reception at best, but was actually considered non-professional by many. In the heart of a deepening industrial revolution, where “everything” was

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being mechanized, many felt that a typewritten letter or envelope was mechanical and impersonal. Either way, this makes for an amusing visual.

Within a few years after the introduction of the Remington 2, the use of typewriters became more common, and soon there were different typefaces and styles available. Figure 5 shows examples of two of these in use during the 1880s.

By the early part of the 20th Century, the typewriter was almost a mainstay in most larger businesses in the United States and was even beginning to become popular in other countries as well, with steady growth predicted as people became more comfortable with the technology.

Shown in Figure 6 is an example highlighting this rapid growth. The card, mailed Oct. 19,

Figure 4. Although mailed from the Remington Co., advertising the Type Writer as "A Machine to Supercede the Pen," the address on this cover is handwritten.

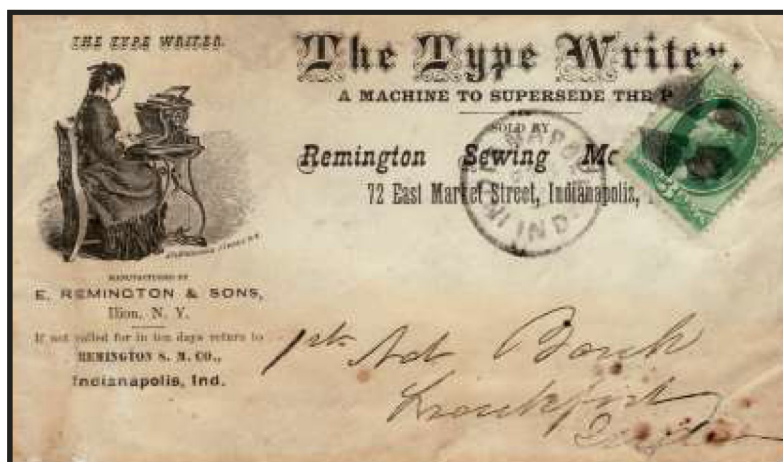


Figure 5, The 1883 cover shown at left features a slightly different typefont, as well as upper and lower case letters. The 1885 New Mexico territorial cover shown above (receiving mark on reverse) features uppercase mono-spaced type, even though the contents are typed normally.



Figure 6. This 1914 postal card, shown back and front, features the latest innovation in typewriter ribbons. It features an early use of the card, mailed to Argentina.



1914, is among the earliest uses of the 10¢ Jefferson postal card, Scott UX27, and features a scarce use to Argentina. The reverse of the card, printed entirely in Spanish, advertises “Foyer’s Best Non Filling Typewriter Ribbon,” a must for any office!

Two years later, in 1916, the Figure 7 trifold illustrated advertising postcard so-licitation was mailed from Boston, Mass. to a potential dealer in Maine. The new “Victor Standard” typewriter now featured, among other things, a two-color ribbon, a back spacer, variable line spacer and much more. The company was actively looking for sales representatives. QWERTY was now an essential part of both business and personal life, with nothing but innovation on the horizon.

This is just one of the many different aspects of the topic of typewriters that can be explored philatelically. ♦

Figure 7. The inside and outside of a promotional illustrated advertising postcard, extolling the virtues of the new “Victor Standard” typewriter.



The Philatelic Test

The four articles listed here are very recent items published in the *American Philatelist*. There has been some comment that some of these articles do not meet the test of being philatelic enough for one of our journals. As I was puzzling through this I asked Ken Lawrence for some help. I am a scientist. There must be some criterion for this: some kind of test. Ken’s answer was that there is no titration for this. So, after reading these articles from Wayne Youngblood, you can be the editor and determine which items are acceptable and which ones should be either rejected or re-written based on adequate “philatelic content.”

Send an email to the editor, David Crotty, decrotty@yahoo.com, with your evaluation.

AP, December 2019

-*Tyrannosaurus Rex on our Stamps and on our Minds*, Joel Cohen, p.1094.

AP, February 2020

-*Black Courage: African American Soldiers in the War of Independence*. Bernice L. Fields. p.126

-*A Courageous American Woman*. Betty Lewis p.132

AP, March 2020

-*Jane Addams: Social Scientist*. Cheryl Ganz, p.218.

Reviewing and Reviewers

John M. Hotchner

There seems to be a trend these days toward bringing the world of academia into philatelic publishing; specifically the practice of peer review. On balance, I'm not a fan. There are valid reasons to do this; especially in the realm of very serious research where new facts are being discovered and new theories are being advanced. Incorrect facts and unsupported theories can live on for decades once advanced with no fact checking.

But this is not where peer review is creeping into philately. It is advancing into general interest publications where it is sometimes difficult to get any authors, let alone scholars (whose work may not be all that appropriate for those pages anyway).

Imagine being a new author, who has ventured into writing an article after many months of thinking about it. You send off your magnum opus only to get back two pages of serious critique from an editorial board or peer review committee.

That likely would be the end of most philatelic writing careers in an era when we need to be doing everything we can to encourage new writers to help assure the future of the hobby.

Why are we doing this? For one thing, the hobby has grown at such a pace that no editor can know everything about everything, and some are reaching out to others with a broad knowledge of the hobby, and to specialist experts as well, for help. Given that no editor wants to be publishing factually incorrect material, the practice makes sense.

The problem comes when the reviewers go from fact checking to recommending style changes, different ways of phrasing that would be "better", and even refocusing the articles beyond what the author intended.

I would submit that those recommendations – even if they be valid – should never be sent "raw" to an author of a general interest article. If that happens the editor is abrogating responsibility. The editor should be the only contact point with the author, and only such recommendations as he or she believes are valid after thoughtful consideration should be passed along.

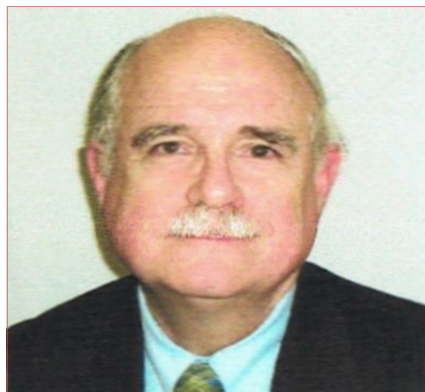
The editor has a responsibility to develop writers. It may not be specifically stated in the instructions from the publisher, but it is a responsibility to both the publication and the hobby. What this means is that the editor should not consider him or herself to be the equivalent of a doctoral dissertation advisor whose word is effectively law.

Rather it is the editor's role to assure that the article is accurate and readable; that it will not generate a host of critical letters, and that the author is encouraged to be proud of the work, and want to do more articles. How to do this? Here by way of summary are a few suggestions:

1. Remember that the editorial board is reporting and making recommendations to the editor, and should never communicate directly to the author.
2. If a review board has weighed in with the editor, the editor is not obliged to make an issue of everything on which the board has commented. Try to translate what they have had to say on truly important issues into language the author will not see as condemnation of the work he or she has done.
3. Remember a one-to-one relationship with the editor is by itself a more welcoming and encouraging experience for the author than simply passing on impersonal editorial board comments.
4. In the rules for submission of articles include a suggestion that authors, especially new authors, have a philatelic friend review the article before submission to help with fact checking.
5. Offer to mentor new writers, or provide a mentor. The mentor provided need not be a subject matter expert, but any experienced writer will do as the skill required is being able to spot un- or inadequately supported assertions, and logical inconsistencies.

The objective of this piece is to provoke thought and discussion. If readers have contrary opinions, or ideas for improving on the suggestions, you are encouraged to contact the author at jmhstamp@verizon.net, or to do a Letter to the Editor.

◆



John Hotchner

Reviews

Print & Electronic

Reviews in *TPC* are indexed at
www.wu30.org/Journal/page.



Collecting First Day Covers of Canada by Gary Dickinson. 142 pages, 8 ½ by 11 inches, stiff covers, spiral bound, British North America Philatelic Society, Forest Hills, NY, 2020. ISBN 978-1-989280-06-5, C\$36, from <https://longleyauctions.com/product/collecting-first-day-covers-of-canada-gary-dickinson/>.

Author Gary Dickinson is known for his popular column in *First Days*, journal of the American First Day Cover Society, as well as his many monographs on Canadian first day covers and cachets. He realizes that those embarking on this collecting area would benefit from a basic handbook on the subject. The result is this major resource for beginner and intermediate collectors.

Dickinson begins with a brief description of how he became interested in this collecting area, followed by some definitions of terms, and the significance of cachets. He points to T. R. Legault as a pioneer creator of Canadian FDCs in the 1920s and early 30s. The role of the Canadian Post Office in producing and processing first days is outlined.

The author describes how to go about forming collections of covers by stamp issue and chronologically addresses some of Canada's significant stamps and their FDCs over the years. He profiles the major cachet makers including First Man Standing, Cole Covers, H&E, and Universal Engravers. This is followed with a chapter on lesser known producers such as Canadian Bank Note Company, Darnell, Mapleaf, Regal, and Stanley Stamp Shop and more.

Stamp clubs and philatelic societies also produced cachets and a number of these are identified. United

States cachet makers played a significant role in creating FDCs for use north of the border. These include Roessler, Artmaster, C. Stephen Anderson, Crosby, Cachet Craft, Frank Herget, Ioor, Linto, Staehle, Col-orano and Fleetwood, among others. An interesting chapter discusses creating do-it-yourself cachets with handwriting, typewriting, rubber stamps, labels, and hand colored/painted means.

Another chapter is devoted to collecting thematic first day covers like explorers of Canada, views of the Peace Tower in Ottawa, FDCs of Newfoundland, the St. Lawrence seaway, UPU, Christmas, and similar topics. A discussion of first day postmarks includes CDS, duplex, split circle, flag cancels, and official first day postmarks. A chapter is devoted to errors and oddities like mistakes in cachet designs, printing (colors omitted, and colors inverted), and postmark placement errors. Although not widespread, fake cachets and cancellations are mentioned.

Helpful information resources are identified including the American First Day Cover Society and the FDC Study Group of the British North America Philatelic Society, both of which have useful publications and web sites. Catalogs, monographs, and journals as well as internet sources have a wealth of detail for collectors. The final chapter summarizes the "ownership cycle" of FDC collecting—deciding what to collect, acquiring material, storing covers, exhibiting, and disposal of the collection.

A handy index of cachet makers concludes this book. Rather than a major bibliography at the end, Dickinson chose to list the important references for the various topics at the close of each chapter. The two-column format and layout permit good illustrations of the covers. The spiral binding allows the handbook to lie flat. While this monograph is intended for collectors of Canada's first day covers, it serves as a model for any single country FDC collection.

Alan Warren



Die Zensur von Zivilpost in Deutschland im 2. Weltkrieg, (Civil Censorship in Germany during WW II), second edition, by Horst Landsmann. 438 pages, 7 ½ by 9 ½ inches, perfect bound, card covers, Books on Demand, Germany, 2019. ISBN 978-3-74948-050-0, approximately \$35 from Amazon.com.

For many years those who collected German censorship of the Second World War period relied on the publications (in German) of Karl-Heinz Riemer, especially his 1979 *Monitoring of International Mail during World War II by German Offices*. In 2008 Horst Landsmann published the first edition of his book, also in German. However, the censorship markings and devices, for example resealing tape, were listed in tabular format for each censorship office so they were easier to understand.

Landsmann's latest edition provides an introductory chapter on how to use the catalog, in both German and English. Included are the format of the listings, abbreviations used, a brief glossary of German terms and their English equivalents, a 6-letter scarcity rating from €1 to €40 or more, the letter codes that identify specific censorship offices, and a bibliography of references in this field.

The catalog entries begin with the German offices in Königsberg, Berlin, Cologne, Munich, Frankfurt, and Hamburg followed by those offices established in occupied countries such as in Vienna, Copenhagen, Lyon, Paris, Oslo, Bordeaux and elsewhere. At the beginning of each office listing there is a brief text in German and English about what a particular office handled. For example inbound mail originating from Denmark and Norway, transit mail from Italy, Belgium, Netherlands, and France, and later mail to German POWs, went to the Hamburg censorship office for inspection.

For each office the listings are categorized as censor handstamps, pass marks (used for unopened mail like first day covers), resealing tapes, telegram markings, instructional handstamps such as for mail to be returned to sender, customs markings, handstamps of specific censors with their initials or numbers, and printed forms associated with censorship. Each entry has a catalog number, dimensions of any varieties,

ink color, and earliest and latest known dates of use.

Following the censorship office listings is a section on other types of pertinent markings. Some relate to mail from Greece, Serbia, the Channel Islands, Montenegro, and other unusual countries; other markings relate to consular mail, security police handstamps, currency control, and similar special circumstances. Another table lists special handstamps that have to do with suspension of communications, mailing at post office counters, mail sent from letter boxes, missing sender's address, inadmissible contents, and picture postcards (sending them to foreign countries was forbidden). Landsmann's updated catalog now becomes the authoritative resource for identifying civil censorship markings used at offices in Germany as well as in the countries it occupied. Most of the illustrations are quite clear and together with the text will help collectors identify those WW II covers that were examined by the Germans.

Alan Warren

Norsk Potkontroll under felttoget i april – juni 1940 (Norwegian Post Control during the Campaign April – June 1940) by Trond Schumacher and John Torstad. 194 pages, 8 ¼ by 11 ¾ inches, card covers, perfect bound, in Norwegian, Norwegian War and Field Post Society, Norway, 2019. \$20 plus postage from www.warandfieldpost.com.

In 1995 author John Torstad published *The Norwegian Postal Control during the First Part of World War II and the Field Postal Service during the 1940 Campaign*. He is now joined by Trond Schumacher to expand and update the original book. The text is in the Norwegian language.

Germany invaded Denmark and Norway in April 1940. The Norwegian Army consisted of six divisions assigned to six defense areas of the country. The divisions were based in Halden, Oslo, Kristiansand, Bergen, Trondheim, and Harstad. The book is arranged by these six divisions or command districts, and the field post offices within them. The structure is to list each field post office and within each cate-

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gory to summarize its brief history and then itemize the control markings with measurements, ink color, and earliest and latest known dates of use.

Census figures of known copies of each marking are presented. The markings are illustrated on cover, and sometimes separately for clarity. Division 1 with field office at Mysen opened April 11 and closed



April 13, 1940. One military handstamp marking, and one military printed marking are identified.

Division 2 had field post offices in Lillehammer, Brandbu, Dokka, and Tynset. Lillehammer opened April 12 and closed April 29. There are twenty known covers. In contrast the Brandbu office operated only April 14 to 16. Four covers are known, and a table lists the from-and-to towns, the dates when known, and whether the piece is a card or a cover with markings. The Dokka office was open for just three days and only one piece is known. Tynset operated for eight days and six items are recorded. Two pieces are shown—one from Trondheim and the other from Elverum—and both have control markings, but it is not known where they were applied.

Division 3, based in southern Norway, had no field post offices. Division 4 in the west had Field Office

No. 3 in Voss, No. 4 in Leikanger in Sogn, and No. 6 in Fagernes. There is also evidence that suggests that Jølster and Florø exerted postal control as well. Division 5, with three infantry regiments in the Trondheim region, had ten field post offices, and Division 6 had 16 field offices and two other locations with suspected control authority.

A 2-page bibliography provides source references. Four appendices consist of reproductions of government documents concerning the secret control offices. The excellent illustrations of covers and markings are interspersed with photographs, picture postcards, excerpts from government circulars, and even markings on money order receipts, a parcel card, and a telegraph form.

This monograph is not a priced guide to the markings, but the census data reveals the scarcity of much of this material. Postal conditions in the field in Norway during this 2-month campaign in 1940 were hectic. Now collectors have a guide to how the secret field post offices were established and the markings they used.

Alan Warren

Catalog of United States Stamped Envelope Essays and Proofs, 2nd edition, by Dan Undersander. 400 pages, 8 ½ by 11 inches, case bound, United Postal Stationery Society, Chester, Va., 2019. ISBN 978-1-7327880-1-5, \$56 postpaid to UPSS members in the United States, \$70 to non-members, from United Postal Stationery Society, PO Box 3982, Chester VA 23831 or www.upss.org. International orders should add \$50 for shipping.

It has been sixteen years since the first edition of this catalog was published. The new edition expands the listings by about 15%. The catalog includes artists' drawings, essays (usually unique), and proofs that are typically known in half a dozen or fewer copies. Models are also listed and described, for example a design item that is cut and pasted onto card material. In his introductory pages the author mentions the collectors who have built major accumulations of this material over the years. A brief guide on how to use the catalog and a glossary of terms precede the listings. United Postal Stationery Society catalog numbers are used, and the cross-referenced Thorp numbers are shown as well. The envelope contracts are listed beginning with George F. Nesbitt & Co. in 1852 right up to the current contract with Ashton Potter.

The detailed table of contents lists the items in chronological order of issue and manufacturer

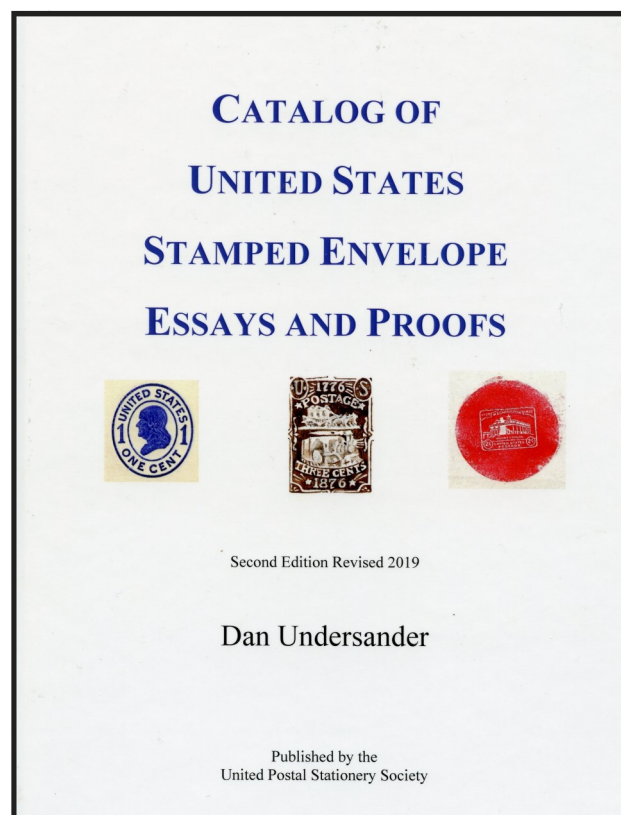
(Nesbitt, National Banknote Company, Plimpton, Reay, etc.) Letter sheets, airmail envelopes and aerograms, and newspaper wrappers are included. Catalog values are shown for almost all items, based on sales and auctions, but guesstimated in some cases where similar items are known to have sold.

The color illustrations are excellent. Some items are shown in original size and others have the percent reduction noted. Even the wax proofs have been photographed in good light to show details. In addition to the regular stamped envelopes there are listings for department envelopes and penalty envelopes.

Several appendices list varieties of Lockwood envelope designs; a cross index for Scott and UPSS catalog numbers; a cross index for essay numbers by UPSS, Maisel, Thorp, and Mason; an article reference bibliography; a list of major envelope essay auctions; and images of the watermarks used in envelopes and wrappers.

This catalog is the definitive resource in this collecting area. To this writer the work looks to be very thorough. However, author Dan Undersander admits it is not complete, and invites others to bring potential additions to his attention.

Alan Warren



Great American Stamp Show Cancelled Chicagopex Literature Exhibit Will Run Ken Trettin

Chicagopex wants to announce that we are now accepting entries into the 2020 Chicagopex Literature Exhibition. This will be Chicagopex's fifty-fourth consecutive literature exhibition. This year Chicagopex is scheduled for November 20-22 to be held in Itasca, Illinois. We do look forward to seeing you this fall.

The literature exhibition will NOT be cancelled. Literature is always sent to the jury for their review and evaluation well before the scheduled show. Should Chicagopex be forced to cancel as so many other shows have already, the jury will hold their deliberations via remote means over the internet. A written evaluation will be provided to all exhibitors after the show dates.

As result of the cancellation of The Great American

Stamp Show, this will be the only literature exhibition to be held in the U.S. this year that will be accepting all forms of philatelic literature. We will be accepting entries of philatelic books, journals (not local club newsletters), catalogs, columns and individual major articles. These may be either printed or digital depending on the format made available to members or the public. Additionally we will accept entries of digital media not fitting into one of the categories mentioned; these can include websites, blogs, and message boards that either stand alone or are an adjunct to one of the above categories.

The prospectus and application form in PDF format may be downloaded from the Chicagopex website <https://www.chicagopex.org/chicagopexcurrent.htm>.



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Materials for Review

Material for review may be sent to the editor. Reviews of materials are welcomed from members and non-members. Reviews should be concise and stress those aspects that are helpful examples (positive or negative) for other authors, editors and publishers. Review requests from those having an interest in the item, such as publishers and distributors, must include a copy of the publication.

Expert Help for Writers and Editors

Dr. Dane S. Claussen, Writers Unit #30 past president, offers free critiques of periodicals, books and manuscripts. Submit the four most recent issues, including postage equivalent to four times the first class mailing fee. Any unused amount will be returned. Critiques can be expected in about 30 days. Inquire before sending books and manuscripts, providing a brief description. Return time will vary depending on length and other commitments. Include an SASE. Send to Dr. Dane S. Claussen's Email: danes.claussen@gmail.com.

Chapter and Website Feedback Service

Beginning in January 2019 critiques of club newsletters or websites will be available to any chapter at no cost. On request an experienced collector will review and provide written feedback on strengths and weaknesses to help your chapter better serve its members. The feedback service will replace the previous Chapter Newsletter and Website competitions. For more details contact Ken Martin, via email or phone.

2020-2022 Literature Exhibits

APS Great American Stamp Show August 20-23, 2020, Hartford, CT www.stamps.org. **Cancelled**
CHICAGOPEX November, 2020, Itasca, IL, www.chicagopex.com. See Page 15
SESCAL Article Only, October 2-4, 2020. Southern California. Sescal.org.
Sarasota Article Only Literature Exhibit
Feb. 2021. www.wu30.org.
CAPEX 2022. Toronto Canada June 2022.



Secretary Report Writers Unit #30

The purpose of the Writers Unit #30 of the American Philatelic Society is to encourage and assist philatelic communications, knowledge, and comradeship. Membership is open to anyone interested in philatelic communications.

Membership Dues

The membership dues for each calendar year are:

Web Delivery email full color..... \$15.00

USPS delivery B/W photocopy..... \$20.00

Those members without access to email can pay for a B/W Xerox copy by US Mail. Payment must be made in U.S. funds by a check imprinted with a U.S. bank transit number, or by postal money order payable to "APS Writers Unit #30." Some overseas members prefer to send U.S. bank notes. We will soon have PayPal available but not yet.

Updating Your Mailing Address

Please notify us of USPS and email address changes to assure that you receive without delay each issue of *The Philatelic Communicator*.

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